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During a funeral the people wept and danced, while they lamented the dead as follows:

E koro e, ka moemoe koe, tou aringa ena,	O father, you are lying, your face,
E koro e, aue taua e, e koro e, e koro kai nui e,	Father, alas for us, father, father who brought us much food,
Ika nui e, koreha nui e, koira nui e,	Many fish, many eels, many conger eels,
Toa nui e, maika nui e.	Much sugar cane, many bananas.

The woman wept enumerating all that her husband had done:

E koro e, ka moemoe koe, tou aringa ena,	O father, you are lying, your face,
Aue taua e, e koro e, e koro kai nui e,	Alas for us, father, O father who brought much food,
Ika nui e, uhi nui e, kumara nui e,	Many fish, many yams, many sweet potatoes,
Koreha nui e, toa nui e, maika nui e,	Many eels, much sugar cane, many bananas,
E koro tae noinoi ki hare era e,	O father who did not go begging to the houses of others.
Aue koro e, i ngaroro ai e.	He is lost.
E koro ika nui, o hau tangitangi e.	O father, great fisherman, your taut line sang.
Aue taua e.	Alas for us two.

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The wife wept each time she saw an article of food that reminded her of her husband. At a woman's funeral the men wept, but did not sing. They merely said:

Aue hua e takatore nui e, heke nui e, tuamingo nui e.	O lady, you brought always many shells, many octopus, many tuamingo (species of fish).

The family contributed to the heavy funeral expenses. Relatives paid singers who improvised songs called *ate atua* (praising the dead). The singers sat in two rows with the women in front and the men behind. Only one man danced on the resounding board, a wooden slab placed over a hole in the ground.

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Today when a native dies the catechist observes the Catholic rites. Everyone recites the prayers for the death and sings religious hymns. The only survival of the old ceremonial is a banquet held by the natives on the death day. Sometimes they even dance on this occasion. Such practices were severely condemned by Father Estella, who succeeded in shifting the mortuary feast to the day after death. The natives promised him that they would make no umu for great crowds, only small ones for the nearest relatives. The occasion of the priest's intervention was a feast celebrated after news of an Easter Islander's death in Chile had reached the island. The priest complained that the natives were excited by the banquet and could not refrain from speaking loudly and dancing the *upuupu*.

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design (fig. 43). Of the two skulls I collected, one bears the figure of a dance paddle (*ao*), the other that of a bird very like the one engraved on the skull reproduced by Routledge. In 1912, Knoche (123, pp. 214-218, fig. 73, *f*) obtained three magic skulls which were similarly marked. The designs are described as follows:

> The three designs are on the foreheads of the skulls and have probably been incised with a sharp piece of obsidian. One of the figures shows a simple system of lines. It is placed exactly above the supra-orbital of the right side and ends on the left side. There are three pairs of lines, and one of them is perpendicular to the others. The pairs are combined in a curious way so that they produce two rectangular triangles. The second design has the form of circles. The lower periphery is almost parallel with the glabella. The third figure is the best incised and is on the oldest of the three specimens. On the left side of the frontal bone there are four isosceles triangles with parallel sides which cross each other on the summits. The right side of the fourth triangle is lacking. The summit is on the glabella. The base of the triangle is slanting to the left socket.

Present-day natives still believe in the power of the skulls and are reluctant to part with them. They say that the skulls of the *ariki-paka* (noblemen) were stolen from the ahus. Relatives of the dead whose skulls had been stolen felt the insult deeply and sometimes resorted to war to avenge such injuries. This information is invalidated by the tradition concerning the skull obtained by Routledge (194, p. 240). It was the skull of Hotu who made it an heirloom because "it was extremely good for chickens" and he did not wish it to go out of the family. His son gave it to a relative whose son was an old man, and from him Routledge bought it. The incised skull which was sold to me by Tepano had been presented to him by the uncle of his wife.

This belief in the fertilising power of *ariki* skulls is paralleled in other parts of Polynesia. In the Marquesas the skulls of chiefs were preserved separately and were brought out for certain public activities. Such skulls were taken on fishing expeditions to ensure a good catch and to protect the fishermen from sharks (104, p. 166). Maoris used to place the skull or bones of their ancestors in the sweet potato fields to procure a good harvest (20, vol. 1, p. 387).

DANCE ACCESSORIES

Dance Paddles

The two types of dance paddles were the *ao* which was large and the *rapa*, which was small. These paddles were held at the middle of the shaft by the dancer or chanter and were twirled very rapidly in the rhythm of the chant. The catalog of the Museum of the University of California contains an interesting statement about one of these paddles (1139): "It was used by chiefs in their war dances before the king. They were twirled and shaken in close proximity to his face as tho' to frighten him."

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The blades of the *ao* paddle are straight-sided with rounded ends. One blade has a pointed tip with a shoulder at about mid-length. The other blade has a conventionalized human face carved on both sides (fig. 44, *a*). On a specimen collected by Thomson (215, pl. 52) and on another illustrated by Routledge (194, fig. 118) the hair or frontal tattooing is indicated by vertical bands ending in an arched curve, below which two other curves unite in a long vertical band representing brows. The mouth is lacking, but the eyes are carefully carved. The ears are indicated by a rudimentary spiral with rounded knobs for lobes. The ancient *ao* were painted, as are the modern ones sold as curios. On the *ao* illustrated by Thomson (215, pl. 53) one face is painted with alternating bands of black and white, suggesting facial painting. The colors are reversed on the other side.

FIGURE 44.—Dance paddles: *a*, *ao*, length 216.5 cm., maximum width 22.6 cm. (Mus. f. Völkerkunde, Vienna, 22845); *b*, *rapa*, 75 cm. long (Ratton coll., Paris).

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The blades of the *rapa* are obovate and one of them has a pointed tip. Two *rapa* paddles in Bishop Museum have rounded edges and a pointed tip which has been carved to form a kind of lobe on either side; on older specimens the tip is rounded with a slight annular swelling at mid-length; the tip becomes thicker and conical above the swelling (fig. 44, *b*). On all *rapa* paddles I have seen, the face is barely suggested on both sides of one blade. Two raised curves representing eyebrows meet in the center of the blade to form a vertical band representing the nose. On the more elaborate paddles this band extends down to the shaft. The ears are indicated by knobs—the ear plug. In a modern *rapa* made by Tepano the eyes are carved as they are on the *ao* paddle. In one *rapa* in Bishop Museum, the only ornaments are circular prominences representing ear plugs.

Objects Carried in Hand

In the Knoche collection (123, fig. 35) is an object labeled "Head for dance", which is supposed to have been an accessory held in both hands during a dance.

It is a human head resting on two diverging arms and carved from a single piece of wood. The head has the incised eyebrows typical of most Easter Island wooden images; the eyes are made of an inlaid ring of bone surrounding a piece of obsidian; the nose is straight; the traditional goatee is lacking. The arms are short and thin, terminating in a hand with extended fingers. On the skull is a carving which I cannot make out in the photograph. Despite the contrary statement of Knoche, this curious specimen is modern and crude. An identical object is in the Flechtheim collection (45, fig. 150). Though evidently modern this object must be a poor copy of an old prototype of which no ancient specimen has survived: the shape is too unique to be a modern development (the present natives do not create new types); the image strongly resembles a symbol on the tablets showing a head on top of an arched motif.

In Knoche's collection (123, fig. 34) is a poorly carved wooden hand which is interesting only to show that modern specimens may be survivals of ancient types. A wooden hand, similar in appearance but of far better workmanship, was collected by Forster (83, vol. 1, p. 583): 532

[Mahine] once met a figure of a woman's hand, carved of a yellowish wood, nearly of the natural size. Upon examination its fingers were all bent upwards as they are in the action of dancing at Tahaitee, and its nails were represented very long, extending at least three fourths of an inch beyond the finger's end. The wood of which it was made was the rare perfumewood of Tahaitee, with the chips of which they communicate fragrance to their oils.

This hand, now in the British Museum, was carved of sandalwood which grew on Easter Island until the end of the last century. Carved hands are frequently figured on the tablets, showing that these hands were in use on the island for a long period. However, no tradition concerning them is available.

In the Forster collection in the Museum für Völkerkunde, Berlin, is a fish "... carved out of Casuarina wood and which was tied to a slate plate used as sinker" (139, fig. 3, p. 260). Over the eyes represented by rings in high relief is a ridge corresponding to human eyebrows. Another wooden fish, in the Pitt-Rivers Museum, Oxford, has the head decorated with circular incised lines.

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by a continuous round of festivities and banquets. Possibly a certain significance is to be attached to the statement by Gana (86, p. 33) that while the people were gathered at Orongo "the men and the women appeared entirely naked in public dances, making indecent and immoral gestures." If this is true we may suppose that erotic dances were performed at Orongo as in the Marquesas, in order to favor fertility in nature.

The name of Mataveri is associated in the minds of the natives with cannibal meals. Both Routledge and I were told that the *mata-toa* (warriors) who gathered at Mataveri, both before and after the principal feast at Orongo, were then more prone than at any other time to indulge in human flesh. Quite near Mataveri is a cave called Cave-of-the-cannibal, Ana-kai-tangata, where tradition says that the victims were devoured. On the vault of this cave are painted birds and Routledge saw the sketch, now crumbled away, of a European boat.

In January (according to Routledge, July) all or part of the people who had been in Mataveri ascended to the stone village of Orongo by way of a special path which still exists and is called "the road of the so." Generally the contestants in the race were named by priests (*ivi-atua*) who had dreamed that a certain *mata-toa* would become a bird-man (*tangata-manu*). After the race a disappointed contestant might accuse the priest who had named him as bird-man of being a liar or he might hopefully defer his prophesied victory to a later year or to one of his descendants.

Generally the actual search for the first *manu-tara* egg was entrusted to men called *hopu* who supposedly acted as servants of the contestants. Usually each competitor sent only one *hopu*. However, instances are recorded of one *hopu* serving two employers and of one contender having two *hopu*. Both Routledge and Tepano say that there might be more than one bird-man. Probably there was one supreme bird-man and several supernumeraries whose *hopu* had found eggs after the first one. In the race held four years before the custom was abandoned, four tribes took part and there were ten winners. Two *hopu* had two employers each, while three contestants hunted their own eggs, one acting also for another man. Routledge regards this as a sign of decadence. However, so little is known about the cult that it is dangerous to speak of degenerate forms in reference to it. Tepano was quite firm in his statement that the competitors themselves sometimes looked for the eggs. The early missionaries and travelers who described the egg race were of the opinion that the candidates to the title acted on their own account and that it was their courage or their skill which was rewarded. Thomson's (215, p. 483) version may have some validity:

> The race for the distinguished honor of bearing the first egg was an occasion of intense excitement. The contestants were held in check at Orongo until the auspicious moment arrived, and the scramble commenced at the word "go" pronounced by the king.

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574 345 expense of a man wishing to enhance his prestige by a show of lavishness. Eyraud (81, vol. 38, pp. 66-67) describes the *areauti* as follows:

> The *paina* is succeeded by the *areauti*, in which there are no more big races, no complicated evolutions, and no palatable sweet potato banquets. On the grounds of the feast are built big houses, I should say huts higher than the ordinary ones. When the houses are finished, people gather in groups, placing themselves in two lines to sing. And what they sing! I must confess that this poetry is very primitive and not very varied. The event which has most struck the imagination is generally the subject of the chant. If a new disease has been introduced, let us say smallpox, it will be sung at the *areauti*. On the occasion of one of these feasts, they took my sheep and roasted and ate them. The roasted sheep have been sung about for I know not how long. Please do not think that they compose a poem for the occasion. They are well satisfied with repeating, in different tones, the matter itself, sometimes the name which expresses it. This continues from the beginning of the feast to the end.

Puke

574 222 This feast has not been recorded previously. According to my informant, it was always celebrated in the month of August (*horaiti*). Five children went to the shore to pick up *tari* (a seaweed). My informant insisted that each child took ten seaweeds, but such precision may be doubted. The children started to run as fast as they could, and adults tried to hit them with the [787] seaweed collected by the children. A child who was hit by the *tari* was supposedly destined for a premature death, those who escaped without having been touched by the seaweed could expect a long life. The *puke* were organized by the entire village and were occasions for feasting.

Kaunga

574 535 The *kaunga* was a feast reserved for young people and its chief feature was a dance performed by boys and girls on a narrow place paved with pebbles. Routledge (194, p. 234) claims to have seen four such strips; I saw only one, but Tepano mentioned two, one at Vakahipo and the other at Hangoteo. The young people danced in Indian file, each girl preceded by a boy. The dancers held dancing clubs (*rapa*) in both hands and advanced and retreated gracefully. When a father decided to have a *kaunga* dance performed, all the other families sent their children. The parents sat as mere spectators of the dance.

574 I never heard, as did Routledge (194, p. 284), that this feast was in honor of a mother. The *kaunga* feast has been frequently confused with the seclusion of young people for the purpose of producing fair complexions before being exhibited at feasts. However, the feast was probably an opportunity for the *neru* or the *huru* girls (those who had been secluded) to display the whiteness of their complexions. Marriages were frequently decided upon at this feast.

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533 177 known and do not seem to be very ancient. He obtained some recitations associated with string figures and one love song.

The present-day natives are very fond of singing. Their musical lore is abundant, though most of the songs are of Tahitian or Chilean origin. They pick up melodies quickly from seamen. Hymns taught them by missionaries have been transmitted through two and even three generations without the slightest change. These hymns consist of European motifs modified by Tahitian influence. Sophia Hei and another woman have a singing school where the girls gather twice a week to practice hymns for Sunday mass. The native choirs are well trained and sing in perfect harmony. [795 868]

533 The few old songs which are still remembered are sung while sitting on the heels, and the measure is marked by the balancing of the body from one side to the other. The word *rutua* means singing in choir or marking the cadence. In church the women singers squat on the floor. The voice of the leader, who always starts the song, is heard quite distinctly above those of the other singers. I heard the native songs only at church or when especially requested.

In days gone by the natives sang during feasts, and at the time of the 533 changing moon they used to dance and sing in the evening and late into the 535 night. As proof of their ability to improvise short musical pieces I transcribe 539 here a song composed by Maria Ika, my informant's wife, on the occasion of the transporting of the stone image which is at present in the Museum of the Cinquantenaire in Belgium.

Ka totoi ia ahu Orongo,
Ka totoi ia ahu Orongo,

Ka totoi a te hanga tomo
Reka hiva e roou korua
A Hanga-one-one mo mau,
Mo hata i runga i te ahu
Ui uka o te Peretia.

They have been hauling from the ahu Orongo,
They have been hauling from the ahu Orongo,
They hauled those who landed at the bay
The joyous foreigners you take care
Of Hanga-one-one to carry it,
To put it on an ahu
Where the Belgian girls will see it.

Short compositions which describe the cause of a feast or in some way 533 allude to it are still sung by the natives. To celebrate the arrival of the 539 Chilean training ship *Baquedano* a few years ago, the natives had a feast at which they sang the following song, contrasting the stinginess of the crew of the *Araucano*, another Chilean ship, with the more generous behavior of the crew of the *Baquedano*.

E rake rake te *Araukano*,
Te nehenehe te *Baquedano*.

The *Araukano* is bad,
The *Baquedano* is good.

Some 20 years ago the natives composed a song in honor of Edmunds, former manager of the Williamson-Balfour Company, whose native nickname was Moni-hiva. The song is still popular.

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E te Moni-hiva, Moni-hiva,	O Moni-hiva, Moni-hiva,
I tomo ai kia Roa e,	He landed at Hanga-roa,
Te Moni-hiva-arenga e.	O Moni-hiva-arenga.

Estella (79, p. 78) collected five Easter Island songs which are still known by most of the natives. Dr. E. G. Burrows, specialist in Polynesian music, after examining them for me, concludes that these songs are modern Tahitian. Three of the five have a range of one octave, which is possible in what he considers pure Polynesian music but rare, especially in eastern Polynesia. Though none of these songs have a complete European scale, the tonality seems nearer European than Polynesian. None has the characteristic Polynesian emphasis on one principal tone. In rhythm there are some departures from the regular meter of simple European music. This feature is probably Polynesian, for Tahitian *ute* have similar rhythms. 533

No genuine Easter Island music has been recorded. Admiral Byrd made some records of the local music during his short stay on the island. Unfortunately he asked only the young people to sing, and they knew only Tahitian or Chilean songs. Burrows has heard these records and states that the songs were Europeanized either by way of Tahiti or of Chile.

DANCES

One-foot Dances

Admiral Du Petit-Thouars (65, vol. 2, p. 230) mentions a hopping dance performed by a few natives who climbed on board the *Venus* and danced to amuse the seamen. The same dance was observed by Geiseler (87, p. 41) in 1886: 535

> The dances are different from the usual Polynesian type. While in Samoa they sit and swing their hips, making movements with the arms, here they stay on one foot and extend the other by jerks following exactly the rhythm of the song. From the movement it could be inferred that the so-called recreational dances were quite immoral.

A modified form of this dance, called *upoupa*, still survives and is very popular among the natives. It is always danced by couples who hold each other by the hand and hop first on one foot, then on the other. After hopping thus for a time, they change hands, the man turns in the opposite direction, and both continue circular hopping movements. Sometimes the partners face each other, hopping continuously on one foot. Nowadays the dance has a European character, and the natives told me that it had been taught to them by a French sailor who had been shipwrecked on the island. Twenty-five years ago the natives performed this dance in a more traditional style, as we may infer from a quotation of Knoche (123, p. 202): "The Katenga is a very obscene dance in which a file of men stand opposite a file of women. The dance consists of jumps on one foot with flexed knee. The bodies are turned alternately to one side and then to the other." [177]

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535 Knoche (123, p. 202) refers to another dance, the principle of which was hopping:

> The lower end of the *ua* (ceremonial staff) rested between the big toe, and the second toe of the left foot, and the superior part of the staff under the carved head was seized with the left hand and maintained apart from the body. The *ua* was moved rhythmically here and there. The younger men and the boys with miniature *ua*, hopped round the periphery on their right feet, while the left foot hung waving in the air.

[170 In the Marquesas the natives also performed a dance jumping on one foot (104, p. 306).

Thomson's description (215, pp. 468-469) of the poised and complicated posture dance, although not precise, is the only complete document on the refined and elaborate dances of the natives of old:

> The music was furnished by three persons seated upon the floor, who accompanied their discordant voices by thumps upon a tomtom improvised from old cracker boxes, and the dance was performed by an old woman and a young girl, the latter possessing some claim to symmetry of figure. The dancers wore a single loose garment, short enough to expose the bare ankles and sunbrowned feet. Over the head and shoulders was thrown a white cloak, composed of a few yards of cotton cloth, which was sometimes spread open and occasionally made to hide the whole figure as they went through the various evolutions of the dance. This mantle was not managed with any particular skill or grace and seemed to be identified with one particular dance, after which it was discarded for the small dancing-paddle or wand. The weird songs related the achievements and exploits of their ancestors in war, fishing, and love, and the gestures of the dancers were upon this occasion perfectly proper and modest. Some of the movements were suggestive of a rude relationship to the dances performed by the geisha girls of Japan in their odori, and consisted of movements and attitudes calculated to display the elegance and grace of the performers. The peculiar feature of the native dancing is the absence of violent motion; there is no jumping or elaborate pirouettes, no extravagant contortions, and nothing that might be called a precision of step. The lower limbs play a part of secondary importance to the arms and the dancers indulge in no diazy girations. The feet and hands are kept moving in unison with the slow, monotonous music, while the dancers endeavor to set out the words of the song by pantomime. These islanders, like their sisters throughout Polynesia, have their hula-hula, or dances that partake of passion and abandon, and portray the old story of coquetry, jealousy, and ultimate surrender of the maiden. Soft swaying movements, a gentle turning away, timid glances, and startled gestures, gradually giving place to more rapturous passion, speak plainly enough the theme of the song, though the movements are less graceful and elegant than those which characterize the nautch dances of India. Among the diversified dances, some are performed by men and others by women, but the sexes rarely if ever dance together. Wands are usually held in each hand, but occasionally one and sometimes both are discarded. Feather hats and other ornaments are worn in portraying characters and some of the dances are said to be of obscene tendencies.

Knoche (123, p. 202) mentions briefly a dance he saw in 1912: "Very like the Katenga, but far more monotonous and entirely decent is a dance that the women performed grouped in an inner circle. They make silent movements with the hips and the men who stood in front did not move, but continually stamped on the ground." This dance suggests the modern *hura* or Tahitian dance which is performed by couples.

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Tepano demonstrated how the men danced at a feast. Holding a dance paddle in his hands, and with bent knees, he turned and waved the paddle with extraordinary dexterity and swiftness. Unfortunately he did not know details. However, he described the attitudes of the dancers of old. They held a dance paddle (*rapa*) in each hand and advanced, jumping from one foot to the other. Other dancers held larger dancing paddles (*ao*), and swung vigorously with the entire body. Some men carried a wooden image in each hand which they juggled as they sang and marched toward the ahu. They wore wooden pendants and images and carried other accessories such as dance paddles and figures of lizards or of men which they brandished, waved, and handled in various ways. Sometimes they were extended with a sudden movement; at other times they were held near the mouth, passed between the legs, and so forth. Sometimes the dancers made as if to spit on them.

The most significant feature of the *kaunga* feast was a dance performed by men and women who Indian-filed along a paved alley. Tepano asserted that the dancers bowed their bodies forward with flexed knees, hopping forward each time they resumed a straight position. They moved the fingers rapidly and uninterruptedly. This description, also given to Brown (27, p. 201), was applied by Tepano to all the festive dances that he tried to explain. It might well be the dominant feature of a special dance performed upon any occasion.

Modern Dances

The *hupa-hupa* danced nowadays, especially at the request of passing visitors, is a survival of an old hopping dance. On New Year's afternoon I attended the great pageant organized each new year by the natives in honor of the English manager of the Williamson-Balfour Company. This feast is prepared long in advance, and every detail is carefully studied. A month before the feast, regular dance lessons are given in the huts of native instructors. The pageant itself is distinctly modernized. The feast is at the same time a carnival, a pageant, a dance, and a banquet. The most spectacular feature of the feast is the performance of a dance in front of the English Residence.

The dancers, men and women, arrived in two groups. Among them were several women dressed in uniforms of officers of the Chilean navy. They stood in one line, each with her hands on her hips, and swayed their bodies to-and-fro. The dance itself was extremely simple, consisting of a few steps forward followed by one or two steps backward. The first row of dancers was led by two girls in brilliant uniforms, one of the girls brandishing a sword and the other the scabbard of the same weapon. Sometimes they turned toward their troupe, uttering commands in the various languages of all the warships which had visited the island. At a given signal, all the dancers moved their arms in a gymnastic motion inspired probably by the exercise or signaling methods observed on board some training ship. If these simple movements were a survival from ancient dances they had taken on a distinctly military aspect and a simplicity to conform with the uniforms and the commands. In unison the dancers lifted and lowered their

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535 arms while slowly stamping their feet as if sometimes hesitating to touch the ground. As far as I remember the tramping was broken by half turns and forward and backward steps, but my general impression was of constant tramping which was often out of time with the movements of the arms. The leaders of the file danced with quick steps, sometimes approaching each other, then retreating. Occasionally they touched their weapons as if to start a fight. They broke the silence with meaningless utterances in Spanish, French, German, and English.

The measure was marked on two drums, each beaten with one stick. One drum was made from a tin box, the other from wood covered with a skin. The rhythm produced was not unlike that which I heard later in Tahiti.

The first troupe of dancers was followed by another which performed the same dance. A big fellow, strangely dressed, accompanied the movements of the others with contortions of his neck, knees, and face.

The comic interlude from this long, dull dance was furnished by a group of young boys dressed like regular Chilean sailors. Bent double, they executed funny steps, made faces, and behaved in a generally grotesque manner while they kept time to the sound of the drum.

The stamping and shouting of orders in foreign languages would have lasted for hours had not many of the young men yielded to the pleasure of dancing modern Chilean dances—the *cueca* and the *vals*.

The modern natives usually dance Chilean or European dances, but sometimes, especially to please foreigners, they dance the *hura* which is an adaptation of the modern Tahitian dance, learned from a Tahitian native who had recently been on the island. Generally the movements are awkward and without artistic justification.

Dress for Dances

292 Dress for festive days was similar to that for ordinary days but was
302 probably cleaner and of better quality. The *nua* or tapa cloths, worn on the men's shoulders and around the women's waists, were stained with yellow turmeric and were particularly large. All kinds of headdresses were worn. On festive occasions both men and women paid especial attention to beautifying their faces and bodies with paintings. Tepano states that men had various [831] symbols, among them a vulva, painted on their breasts. However, this was a typical tattooing for men and probably Tepano confused tattooing with painting.

Eyraud (81, vol. 38, p. 67), the first European to assist at a feast on Easter Island, gives the following description of the participants:

> Naturally festivals are an opportunity for an ostentatious display of luxury. Everybody goes to them wearing the most precious things he has. There appear the most eccentric dresses. The Kanakas are no longer satisfied with the dresses I described above. They put on anything they can get hold of. They paint themselves more carefully, they resort to the help of hands expert in the art of fixing colours and of tracing on the face capricious lines which they consider very effective.

TALES

538 The only aspect of the old culture that has been preserved by the modern population of Easter Island is the folklore. Some myths and legends were

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1774. MARCH. from motives of cleanlineſs, like the people of Tonga-Tabboo, but fortunately ſeemed to be leſs ſubject to leprous complaints. It is eaſy to conclude that the king of ſuch a people cannot have great and conſpicuous advantages over the commonalty, nor did our party obſerve any thing of that kind. The religion of the Eaſter Iſlanders is ſtill wholly unknown to us, becauſe abſtract ideas are not to be acquired in ſo ſhort a time as our ſtay. The ſtatues, which are erected in honour of their kings, have a great affinity to the wooden figures, called TEE, on the chief's maraïs or burying-places at Taheitee; but we could not poſſibly conſider them as idols, though Roggewein's people would paſs them for ſuch upon us. The fires which the Dutch interpret as ſacrifices, were only made uſe of by the natives to dreſs their meals; and though the Spaniards ſuſpected them to be a kind of ſuperſtition, they were, perhaps, equally miſtaken, becauſe the ſcarcity of fuel obliged the inhabitants to be careful of it, and to prevent their proviſions being uncovered after they had once been put under ground with heated ſtones.

We are unacquainted with the amuſements of the people of Eaſter Iſland, having never ſeen them engaged in any kind of diverſion, nor taken notice of a ſingle muſical inſtrument among them. They cannot, however, be entire ſtrangers to amuſements, ſince Mardo-wahai, who ſlept on board,

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board, talked a great deal of dancing, as ſoon as we had quieted his fears with reſpect to the ſafety of his perſon. The diſpoſition of theſe people is far from being warlike; their numbers are too inconſiderable, and their poverty too general, to create civil diſturbances amongſt them. It is equally improbable that they have foreign wars, ſince hitherto we know of no iſland near enough to admit of an intercourſe between the inhabitants; neither could we obtain any intelligence from thoſe of Eaſter Iſland upon the ſubject. This being premiſed, it is extraordinary that they ſhould have different kinds of offenſive weapons, and eſpecially ſuch as reſemble thoſe of the New Zeelanders; and we muſt add this circumſtance to ſeveral others, which are inexplicable to us in their kind.

Upon the whole, ſuppoſing Eaſter Iſland to have undergone a late misfortune from volcanic fires, its inhabitants are more to be pitied than any leſs civilized ſociety, being acquainted with a number of conveniencies, comforts, and luxuries of life, which they formerly poſſeſſed, and of which the remembrance muſt embitter the loſs. Mahine frequently lamented their unhappy ſituation, and ſeemed to feel for them more than he had done for the New Zeelanders, becauſe he found them much more deſtitute. He added another ſtick to the bundle which compoſed his journal, and remembered Eaſter Iſland with this obſervation, *tàta maïtaï, wbennùa àeno*, that the people were good, but the iſland very bad;

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527 cross-legged around it, howling all night by the light of flares.
718 As no information was volunteered to us about such celebrations, the natives were asked if they had ever known a similar figure, and an old man at once replied that there had existed one just like the description, made of reeds, as a memorial of a dead wife or "fine" child; it stood in front of the house, or was sometimes carried to a hillock where the people assembled to mourn. One of the officers of the La Pérouse Expedition also described a figure seen near a platform; it was 11 feet in height, clothed in white tapa ("*étoffe blanche du pays*"); it had hanging round the neck a basket covered with white, and by the side of this bag the figure of a child 2 feet long. This seems to confirm the information that it was intended to represent a woman.

527 Another great festivity, given for a father either living or dead, was the "KORO." This was a house-party on a very extended scale. A special dwelling made with poles and thatched was put
[342] up, and, according to accounts, which surround it no doubt with a halo from the past, measured some hundreds of feet in length and 20 feet in height. An old man stated that at a celebration at which he was present there were "a hundred guests," a number which is probably a guess, but the addition that there were "ten cooking-places" sounds like memory.
[431] Invitations to these festivities were much in request, as there was "no work to do"; presents of food were brought to the hero who distributed them to the party. They seem to have lasted indefinitely, going on for months, and the time was passed with various entertainments. The old people sang, the young people
[825 danced, and the host, who lived in a little house near, came and looked on. On the last day there was a great feast, and the house
412] was broken down with the aid of the carved wooden lizards, which are associated with the island (fig. 117). We were
[343] puzzled in coming across a rough stone building, near Anakena, which seemed to be neither ahu, dwelling, nor chicken-house; it had been, the men told us, a shelter for the posts of the koro, where they were kept in readiness for the next celebration.

527 There was yet another entertainment which is said to have
535 been in honour of a mother, as a koro was of a father. In at least four different places on the island are to be seen a dancing-
345 ground known as "KAUNGA." It is a narrow strip paved with pebbles, over 200 feet in length by 2 feet in width, and not

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unlike the paved approach to some of the ahu. A demonstration was given of the way it was used. The dancers, "fine men, fine women," as was explained with emphasis, proceeding along it single file, holding rapa in both hands. In connection with some or all of the kaunga there was a house where the party remained indoors for a long time previous to the dances, in order to "get their complexions good," a touch which shows that a white skin was admired.

These feasts were held in certain months only, determined by the appearance of the heavens after nightfall. On the extremity of the eastern headland there is an outcrop of boulders, one of which is incised with a spiral design; the place is known as "Ko Te Papa-ui-hetuu," or, "The Rock-for-seeing-stars," and here the old men came to watch the constellations. About two hundred yards from these boulders there is another engraved stone on which ten cup-shaped depressions are visible; this represented, it is said, "a map of the stars."

The season for the Paina depended on the position of the three central stars of Orion, with regard to which the following story is related. A certain married woman, on going down to bathe, was carried off by a stranger. When her husband discovered this, he slew her in his anger, and she fled up to be a star. The husband then took their two boys, one in each hand, and followed her to the sky, where the three form the belt of Orion. The wife, however, would have nothing to do with them, and remained in a separate part of the heavens. This is the only nature myth which we encountered on the island.

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Mataveri. Here there were a number of the large huts with stone foundations; in these they resided, with their wives and families. One of our old gentlemen friends first saw the light in a Mataveri dwelling, when his people were in residence, or, to use the proper phraseology, when his clan were "the Ao."[1] This name "ao" is also given to a large paddle, as much as 6 feet in length, used principally, if not exclusively, in connection with bird rites and dancing at Mataveri. In some specimens a face is fully depicted on the handle; in others the features have degenerated to a raised line merely indicating the eyebrows and nose. There are pictures of it on slabs in the Orongo houses, in which the face is adorned with vertical stripes of red and white after the native manner, as described by the early voyagers (figs. 105 and 118).

Naturally the months passed at Mataveri were occupied by the residents in feasting as well as in dancing, and equally naturally the victims were human. It was to grace one of these gatherings, when the Ureohei were the Ao, that the mother of Hotu, the Miru, was slain in a way which he considered outraged the decencies of life, and it was in revenge for another Mataveri victim that the last statues were thrown down. It is told that the destined provender for one meal evaded that fate by hiding in the extreme end of a hut, which was so long and dark that she was never found. Some of these repasts took place in a cave in the sea-cliff near at hand. Here the ocean has made great caverns in a wall of lava, into which the waves surge and break with booming noise and dashing spray. The recess which formed the banqueting-hall is just above high-water mark, and is known as "Ana Kai-tangata," or Eat-man Cave (fig. 102). The roof is adorned with pictures of birds in red and white; one of these birds is drawn over a sketch of a European ship, showing that they are not of very ancient date (fig. 103).

When July approached, the company, or some of them, wound their way up the western side of the hill, along the ever-narrowing summit to the village of Orongo; the path can just be traced in certain lights, and is known as the "Road of the Ao." They spent their time while awaiting the birds in dancing each day in front of the houses; food was brought up by the women, of whom Viriamu was one.

[1] The men of the ascendant clan are also often spoken of as the Mata-tōa, or warriors, the other clans being the Mata-kio, or servants.

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taki formed the subject of one of the tablets, and drew one of its figures, which bears no resemblance to any other known symbol.

The details of manu were more satisfactory. It was known as "te manu mo te poki," or, "the bird for the child," and the child so initiated became a "poki-manu," or "bird-child." It could not be found that any special benefit resulted from it, but a child whose parents had not performed the ceremony, and whose love affairs, for instance, went wrong, might even kill his father in revenge for the omission. An expert, known as "tangata-tapa-manu," (the man who, as Dr. Marett would tell us, "knew the right things to say," was called in and given a hen's egg—on this last point much stress was laid; he was at the same time told the child's name, which was subsequently inserted in the ritual. The child was shaved, decorated with white bands, and hung round with coconuts, or, as these were not readily obtainable in Easter Island, with pieces of wood carved to represent them called "tahonga." A number of children, each with an expert, then went up to Orongo; the correct month was December, and the Ao were therefore below at Mataveri. Jotefa, on whose final account I principally rely, stated that he and nine other children, with their parents, and ten tangata-tapa-manu, went to Orongo from his home on the north coast, a distance of some eleven miles; they took with them ten chickens. The party danced in front of all the houses, went to the carved rocks at the end, and, coming back, stood in a semicircle in front of the door of Taura-renga, the house of the statue, the experts being behind and all singing; no offering was made to the image. Another authority stated that the parents and children went on the roof of the house, the experts being below, and the parents gave chickens to the men. Jotefa's party returned to their home, had a feast, and gave more food to the professionals. The tangata-tapa-manu subsequently repeated the ritual at any koro which were being held in the island, the object apparently being to make public the child's initiation.

If, by reason of the state of the island, it was not possible to go to Orongo, the ceremony could take place at any of the big ahu with images. Viriamo, whose home, as will be remembered, was near Raraku, said with much pride that she was a "poki-manu"; she and her three younger sisters had been taken at the same time to the ahu of Orohié. Both parents